# San Francisco Art Institute

SPRING
1970

EVENING &
SATURDAY
CLASSES

ACADEMIC CALENDAR

REGISTRATION: February 18 - 20

## ACADEMIC CALENDAR

**REGISTRATION:** February 18 6-9 pm

February 19 6-9 pm

February 21 9 am-12 noon

Instruction begins February 23

Spring Recess March 29-April 5

Mid-Semester grading period April 13-17

Instruction Ends June 13

Final Examinations June 15-17

Commencement June 19

## ADMINISTRATION AND STAFF

Fred Martin, Director of the College
Robert Anderson, Evening & Saturday Chairman
Alice Erskine, Registrar
Ana Levy, Evening and Saturday Cashier
Robert Quagliata, Store Manager
Telephone: (415)771-7020

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## GENERAL INFORMATION

The College of the San Francisco Art Institute, formerly the California School of Fine Arts, was founded in 1874 and is the oldest art school in the western United States. Since 1926, the College has been located on its own Russian Hill campus, only a few minutes from downtown San Francisco.
An affiliate of the University of California, the Art Institute's College is fully accredited by the Western Association of Schools and Colleges and by the National Association of Schools of Art to grant the Bachelor or Fine Arts and Master of Fine Arts degrees.
Programs of the Evening & Saturday School have been designed to meet the requirements of non-professionals, beginning and advanced students and degree candidates. Instructors are selected from the vanguard of creative artists to assure students the opportunity to work with men and women who are masters in their fields. Each faculty member is given freedom to use his own methods of instruction and to express his own concepts to his students. This freedom, which allows students to experience a variety of approaches to art, together with the professional competency of the teachers, encourages the student to develop his own creative abilities and attitudes and provides a unique learning situation for both the beginning and advanced student.

## ACADEMIC INFORMATION

### CREDIT

Academic credit is awarded on the semester unit basis comprising fifteen weeks of instruction. One unit represents one 2½-hour instruction period per week, or forty-five academic hours of instruction per semester.

### ELIGIBILITY FOR CREDIT

**CREDIT** (a) High school graduates or equivalent. (b) Students in good standing from other colleges.
**NO CREDIT** Persons enrolling as non-credit students (auditors) in credit courses must be 18 years of age or over unless given special permission by the Chairman of the Evening & Saturday School.
**NO APPLICATION FOR ADMISSION OR TRANSCRIPT IS REQUIRED** unless the student plans to continue his studies toward a degree in the regular college year at the San Francisco Art Institute.

**GRADING SYSTEM** The following grading system is used: Honors, Pass, No Credit. Honors is the equivalent of A plus; Pass is the equivalent of letter grades from A through C minus; No Credit is the equivalent of D plus through F.

If incomplete work is not made up within the first six weeks of the following semester, a final grade of "NC" is given. A student may drop a course without penalty only during the first four weeks of the semester. Thereafter, the student will receive a grade of "NC" unless in the opinion of the instructor and the administration, special circumstances should enable him to receive a "W."

**STUDENT ADVISORY SERVICE** The Chairman of the Evening & Saturday School will be available for consultation concerning classes, subjects or study programs.

**CHANGE OF PROGRAM** A student may not exchange one course for another, drop a course or make any other change in his program without first consulting the Registrar and following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the end of the second week of the semester. A student may drop a course without penalty during the first four weeks of the semester. Thereafter, the student will receive "NC."

**VETERANS** The San Francisco Art Institute is approved by the Veteran's Administration for study under Public Laws 16, 550, 634, 894, and 89-358. A veteran enrolling under one of these laws must present his Certificate of Eligibility at the time of registration. Veterans transferring from another institution must file a "Change of Place of Training" form before registration.

**FOREIGN STUDENTS** The College has been approved by the U.S. Attorney-General for the acceptance of foreign students in accordance with the immigration laws.

**GENERAL RULES** The College reserves the right to withdraw or change any courses listed and to substitute instructors. The College reserves the privilege of retaining student work for exhibition purposes, and for reproduction and publication. Work so retained may not be removed by the student without proper authorization. Student property not officially retained must be removed from the premises by the close of the semester or it shall be subject to disposal. Classes are limited in size and must be closed for registration when the maximum enrollment is reached. Information not in this bulletin will be found in the regular College Bulletin.

**TUITION AND FEES** Tuition—$60.00 per unit must be paid before or at time of registration. A late registration fee of $5.00 will be charged to all credit students registering after the close of registration week. A change of program fee of $2.00 will be charged for each program change after the close of registration week. Extra transcript fee, $2.00. Personal checks returned unpaid, $2.00. For additional financial information, please see regular college bulletin.

**WITHDRAWALS AND REFUNDS** Students are responsible for full tuition and fees incurred. Refunds may be made on tuition only and will not be authorized unless notice of withdrawal from a class or the college is filed in writing with the Registrar. Refunds, when applicable, are based on full tuition and will be allowed according to the following schedule:
First week of semester—80%
Second week of semester—60%
Third week of semester—40%
Fourth week of semester—20%
Refunds cannot be made after the fourth week of the semester, nor can they be made to students who are dismissed from the College.
Any money owing the Institute is due on the day of withdrawal from the College.

**UNPAID ACCOUNTS** The Registrar cannot release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

# SPRING 1970

# SCHEDULE OF EVENING & SATURDAY COURSES

A one-unit course meets for one instruction period per week. A two-unit course meets for two instruction periods per week. For one additional unit an independent studio period is scheduled. No additional unit may be taken without a scheduled studio period. No student may take a course for fewer or more than the number of units assigned the course.

| KEY | | |
|---|---|---|
| | c: | class time |
| | s: | studio time |
| | e: | evening |
| | s: | saturday |
| | LH: | Lecture Hall |
| | CR: | Conference Room |

| PERIODS: | | |
|---|---|---|
| | I | 8:30 - 12 noon Mon. - Fri. |
| | II | 1:30 - 4:00 pm Sat. |
| | | 12:30 - 4:00 pm Mon. - Fri. |
| | III | 4:00 - 7:30 pm Mon. - Fri. |
| | IV | 7:30 - 10:00 pm Mon. - Fri. |

# PAINTING/DRAWING

| | UNITS | INSTRUCTOR | CLASS TIME (c) STUDIO TIME (s) | DAYS | STUDIO NO. |
|---|---|---|---|---|---|
| **2.4e PAINTING** | 2 | Majdrakoff | c:IV | T, Th | 114 |

"There are setups alternating with models. These are available as departure points if wanted. Instruction is primarily on an individual basis. Occasionally there are class critiques. Technical information is available although the concentration is on individual self development." *—Ivan Majdrakoff*

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| **2.5e PAINTING** | 2 | Tchakalian | c:IV | M, W | 114 |

"Instruction in the fundamentals of oil painting. Guided work from the figure and still life. Class critiques. Emphasis on the individual's attitude and idea of painting." *Sam Tchakalian*

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| **2.6s PAINTING** | 1 | Walton | c:II | S | 114 |

"The painting class 2.6s will include not less than:
A search for and exploration of expressions of vitality in paint.
A close examination of the fundamentals of painting, including prejudices about them.
A sharing of personal concerns." *—Irby Walton*

## PAINTING/DRAWING
CONTINUED

| | UNITS | INSTRUCTOR | CLASS TIME (c)<br>STUDIO TIME (s) | DAYS | STUDIO NO. |
|---|---|---|---|---|---|
| **52.4e PAINTING** | 2-3 | DeFeo | c:IV<br>s:IV | M, W<br>Th | 115<br>115 |

"Only by chancing the ridiculous
Can I hope for the sublime. (1958)
Only by presuming the sublime
Can I expect the ridiculous. (1965)" *Jay DeFeo*

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| **52/102.11s PAINTING** | 1-2 | Stiles | c:II<br>s:I | S<br>S | 116<br>115 |

"In a drawing class observation and giving definition to form are the important concerns, in painting, invention and meaning; the drawing ability attained in studying and practicing makes it possible to concentrate on the principal aspects of painting, drawing having become a faculty like hearing and seeing. I never plan the class curriculum for more than the next class, so that the project will always be based on what the particular class doesn't know or needs practice to really understand, thus the same class varies from one semester to the next. In the case of an advanced painting class there is no sense of a class project; projects are always on an individual basis, always trying to find a way for the next work to grow out of the present, but represent a new aspect. The teacher's task is to help the student find and identify his own urgency and then help him seek the track of a way to project and express that message. I encourage originality, have no hard and fast attitudes about materials, but rather encourage innovation with new materials, and I can almost invariably help students make color more meaningful." *—Knute Stiles*

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| **52/102.12es PAINTING** | 2-4 | Williams | c: IV, II<br>s: I<br>s: IV | T, S<br>S<br>W | 115<br>115<br>116 |

"The class stresses painting and not the medium or subject matter. The student may experiment with any or all subject matter. Emphasis is upon the student's artistic growth and development." *—Franklin Williams*

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| **102.8e PAINTING** | 2-4 | Tchakalian | c:IV<br>s:IV | T, Th<br>M, W | 116<br>116 |

"Guided work from the figure and still life. Class critiques.
Emphasis on the individual's attitude and idea of Painting." *—Sam Tchakalian*

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| **1/51.6e DRAWING** | 2 | Williams | c:IV | M, W | 113 |

"Working toward an investigation of the five senses—sight, smell, hearing, feeling, taste.
Working with those materials that interest the student at the moment.
Investigation of two and three dimensional elements, with emphasis on imagination."
*—Franklin Williams*

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| **1/51.8e DRAWING** | 2 | DeFeo | c:IV | T, Th | 117 |

(See comment 52.4e Painting)

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| **1/51.9e DRAWING** | 1 | Majdrakoff | c:IV | W | 117 |

"Standard and provocative situations are presented, including figures and life models.
There is some general class commentary. Instruction and consultation is mostly
on an individual basis. Several class critiques will be held. All drawing media are explored
and encouraged." *Ivan Majdrakoff*

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| **51/101.3e DRAWING** | 2 | Stiles | c:IV | T, Th | 113 |

(See comment 52/102.11s Painting)

# SCULPTURE/CERAMICS

| | UNITS | INSTRUCTOR | CLASS TIME (c)<br>STUDIO TIME (s) | DAYS | STUDIO NO. |
|---|---|---|---|---|---|
| **5/55/105.12s SCULPTURE** | 1-2 | E. Pickett | c:II<br>s:I | S<br>S | 102<br>102 |

"Regular sculpture class with emphasis on various kinds of plastic and specifics on how to work with them." *—Eddie Pickett*

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| **5/55/105.13e SCULPTURE** | 2-4 | Rollins | c:IV<br>s:IV | T, Th<br>M, W | 102<br>102 |

"Sign up for this class if you intend to work hard in sculpture. I find that individual effort is the key to better seeing and in that way you'll get more from me as a teacher." *—Hank Rollins*

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| **6/56/106.5e CERAMICS** | 2-4 | R. Anderson | c:IV<br>s:IV | M, W<br>T, Th | 108A<br>108A |

"I find everything to be undergoing constant change." *—Robert Anderson*

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| **6/56/106.6s CERAMICS** | 1-2 | Shaw | c:II<br>s:I | S<br>S | 108A<br>108A |

"Using clay as an extension of your ideas in painting, sculpture, photography. Earthenware clay, low fire glazes, techniques in the wheel, hand building, slip casting and glaze techniques." *—Richard Shaw*

# PRINTMAKING

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| **7/57/107B.8e ETCHING** | 2-4 | Gordon | c:IV<br>s:IV | T, Th<br>M, W | 2<br>2 |

"Practice and exploration of the Graphic Arts with an emphasis upon the intaglio processes. Open to beginning and advanced students." *—Russell Gordon*

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| **7/57/107A.9e LITHOGRAPHY** | 2-4 | Gooch | c: IV<br>s: IV | M, W<br>T, Th | 4<br>4 |

"Study in techniques and learning to be your own janitor." *Gerald Gooch*

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| **7/57/107B.10s LITHOGRAPHY** | 1-2 | Wolff | c:II<br>s:I | S<br>S | 2<br>2 |

"Work with fundamental concepts and practice in printmaking, using etching, lithography and woodcut." *—Leonard Wolff*

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| **7/57/107c.11e SILKSCREEN** | 2-4 | Fried | c:IV<br>s:IV | T, Th<br>M, W | 3<br>3 |

"Techniques and processes of silkscreen (serigraphy); exploring the medium through the individual style of the artist. Critiques and discussions on conceptual ideas through the use of new materials." *—Bob Fried*

# PHOTOGRAPHY

| | UNITS | INSTRUCTOR | CLASS TIME (c)<br>STUDIO TIME (s) | DAYS | STUDIO NO. |
|---|---|---|---|---|---|
| **8A.3e BEGINNING PHOTOGRAPHY** | 2 | Conner | c:IV<br>s:IV | T<br>Th | 20A<br>22 |

"I don't seem to be able to live without making things (bread, clothes, pictures) but I enjoy making photographs best of all. It is a way of pulling the world around me into my own." *—Linda Conner*

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| **8A.4s BEGINNING PHOTOGRAPHY** | 2 | Sokol | c:II<br>s:I | S<br>S | 20A<br>22 |

"The emphasis is on getting an image that expresses you and your feelings on a visual level. Ways to uncomplicate the camera and make darkroom work as palatable as possible will be included. The instructor recommends that no equipment be specially purchased for the course, rather, wait until the first meeting before springing for that camera you always wanted (or needed).
"The instructor's goal for the course is to get you interested in the personal side of photography and to make photography so interesting and fun that you are caught up forever in its grasp. (The instructor is a Pisces on the cusp of Aries)." *—Steve Sokol*

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| **58.5e INTERMEDIATE PHOTOGRAPHY** | 2 | Conrat | c:IV<br>s:IV | W<br>M | 20B<br>22 |

"A photo/workshop in which everyone, including the instructor, will photograph within this thematic context. We will try to photograph basic American values, especially as they are expressed by behavior, by feelings, and by attitudes towards life and constructive activity on the one hand, and towards death, violence, and destructive activity on the other. Each of us will probably find a particular subject on this scale that relates to our individual interests and needs. But we will probably also find that, as a group, our work will span the full range suggested by this subject.
"We will also discuss, as we proceed, how this material might most effectively be used and displayed.
"Course is open to anyone with a working knowledge of the camera." *—Dick Conrat*

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| **58.6e INTERMEDIATE PHOTOGRAPHY** | 2 | Rogers | c:IV<br>s:IV | Th<br>T | 20A<br>22 |

"Although practical technique will be emphasized in this class, all knowledge of the photographic medium will be applied towards a creative center . . . ultimately expanding and altering the student's consciousness." *—Art Rogers*

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| **108.5e ADVANCED PHOTOGRAPHY** | 2 | Burchard | c:IV<br>s:IV | M<br>W | 20A<br>22 |

Requirement: Photo I and II
"A gestalt study of the intrinsic problems and satisfactions within the medium."
*—Jerry Burchard*

# FILMMAKING

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| **10A.2e BEGINNING FILMMAKING** | 2 | Van Meter | c:IV | M, W | 26 |

"Basic tools, technique and ritual of filmmaking. The medium as a mirror; conversion of money to Magic. Perhaps each student will make a movie; camera required—any mm." *—Ben Van Meter*

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| **11B HISTORY OF FILMMAKING** | 3 | Broughton | c:III | T | LH |

"An informal, creative history of cinema focusing on the individual artists and pioneers in the medium rather than on the phenomenology of movies as a whole. Emphasis is placed on important leaders of the avant-garde, both American and European. Representative films will be shown and discussed at each meeting."
*—James Broughton*

# SPECIAL CLASSES

| | UNITS | INSTRUCTOR | CLASS TIME (c)<br>STUDIO TIME (s) | DAYS | STUDIO NO. |
|---|---|---|---|---|---|
| **122 INTRODUCTION TO TECHNOLOGY/ART** | 1-4 units: credit by arrangement | Hodgetts | c: III<br>s: II | M<br>F | LH |

*Time And Change*
4 to 6 projects of short duration and minimal residue; sometimes concurrent; fugitive materials and energy forms; light, sound, thermal, and electromagnetic energy with liquids, gases and mutable solids in natural duration. High speed filming and taping—time dilation.
Waves, vortices, explosions and fire are current—hot air ballooning fills the dream. Field trips of 1 to 3 days to desert, snow and wind zones. Have you ever caught a fire?

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| **194.1e ADVANCED RESEARCH SEMINAR** | 3 | R. Anderson | c: III<br>s: arranged | W | 19B<br>102 |

"Opportunity to explore areas outside the present curriculum." —*Robert Anderson*
(This course is open to upper-division students with the consent of the instructor.)

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| **194.2e EVENTS** | 3 | R. Anderson | c: III<br>s: arranged | M | CR |

"We will get into creating events." —*Robert Anderson*

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| **195.1e ARTS IN THE NOW** | 2 | McMillan | c: IV | M | LH |

"Arts of time, the senses, the drama and surrealism. Exploration of the most active art forms and their impact on the field of fine arts. The course will cover surrealism, philosophy, music, underground film, contemporary poetry and new plays. Some classes will consist of field trips, others will be led by guest lecturers and performers." —*David McMillan*

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| **195.2e COMPOSING SOUND** | 2 | Vieira | c:IV | W<br>(Workshop to be arranged) | 19A |

"A class in the art of composing electronic generated sounds and studio-controlroom techniques. Class time will mostly be spent in an eight track studio with accompanying lectures and demonstrations and student participation in creating tape compositions."
*—John Vieira*

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| **195.3e COMPOSING SOUND** | 2 | Vieira | c: IV<br>s: arranged | W | 19A |

(This is an overflow class to be opened after 195.2e is filled.)

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| **195.4s ARTISTIC DECISION AND SELF-DEVELOPMENT** | 1 | Sagan/Sinton | c: | S | 117 |

"To use the artistic limitation . . . to learn to focus on the self . . . to use senses other than visual . . . to learn how one organizes his ideas . . ." *—Juanita B. Sagan, Nell Sinton*

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SECOND CLASS